DOCUMENT RESUME

ED 140 561 EC 101 174

AUTHOR	White, Alan; And Others
TITLE	Project SEARCH Multi-Arts Curriculum: Lessons Plans for Fostering Exceptional Creative Potential Among Children with Handicaps (Working Draft).
INSTITUTION	Area Cooperative Educational Services, New Haven, Conn.; Capitol Region Education Council, Bloomfield, Conn.
SPONS AGENCY	Bureau of Education for the Handicapped (DHEW/OE), Washington, D.C.
PUB DATE	76
NOTE	68p.; For related information see EC 101 173 and EC 101 176
EDRS PRICE	MF-$0.83 HC-$3.50 Plus Postage.
DESCRIPTORS	Class Activities; *Creative Development; Gifted; Handicapped Children; *Lesson Plans; Productive Thinking; Talented Students; Thought Processes
IDENTIFIERS	*Gifted Handicapped; *Project SEARCH

ABSTRACT

The third of three reports on Project SEARCH (Search for Exceptional Abilities Reachable among Children with Handicaps) contains 28 lesson plans designed to develop the creative/productive thinking processes in handicapped children. It is explained that the activities are the products of cooperation between professional artists and special education teachers, and are intended to promote four major aims: self awareness and sensory perception; self expression and communication; originality and imagination in approaching problems; and skill development in art media. Each of the lesson plans contains information on the purpose, general idea, materials, time, and presentation method. Sample titles are "Draw the Sun", "Imagine You Are a Different Age", and "Falling Into a Gingerale Bottle." (CL)

****
* Documents acquired by ERIC include many informal unpublished *
* materials not available from other sources. ERIC makes every effort *
* to obtain the best copy available. Nevertheless, items of marginal *
* reproducibility are often encountered and this affects the quality *
* of the microfiche and hardcopy reproductions ERIC makes available *
* via the ERIC Document Reproduction Service (EDRS). EDRS is not *
* responsible for the quality of the original document. Reproductions *
* supplied by EDRS are the best that can be made from the original. *
****

ED140561

U S DEPARTMENT OF HEALTH
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

Project SEARCH

Multi-Arts Curriculum Materials

Lesson Plans for Fostering Exceptional Creative Potential Among Children With Handicaps

(Working Draft)

Writing Committee

Sheryl Breisch
Barbara Goodwillie
John Ingram
June Levy
Carol Paolini
Elizabeth Peak
Judy Sirota Rosenthal
Carole Weiner
Carol White
Alan White, Chairman

Project SEARCH
New Haven, Connecticut
1976

EC 101174

Project SEARCH is jointly sponsored by Area Cooperative Educational Services (Greater New Haven region) and Capitol Region Education Council (Greater Hartford region) and is funded primarily by the Connecticut State Department of Education under Title VIB, EHA, to identify and serve gifted and talented handicapped children.

Please mail all inquiries to:

Project SEARCH
Educational Center for the Arts
55 Audubon Street
New Haven, Connecticut 06511

These materials may be duplicated, but the source should be credited.

ACES does not discriminate on the basis of sex, race, or national origin in any of its programs or policies.

To the Teacher:

These curriculum materials have been developed by professional artists in cooperation with special education teachers and represent an integrated, multi-arts approach to the development of creative/productive thinking processes in handicapped children.

The materials were designed for students enrolled in regional programs for low-incidence or severe handicaps: hearing impaired, physically handicapped, emotionally disturbed, learning disabled, and mentally retarded. The lesson plans are really a starting point for teaching: they are very general in application and contain more suggestions than might reasonably be attempted in one lesson. Furthermore, adaptations are necessary for individual handicapping conditions. During the 1976-77 school year, these activities are being field-tested and evaluated for use with our students.

Truly speaking, these are our working drafts. We recognize that the lessons are of varying quality and usefulness. Except for the first lesson, they have not been arranged sequentially. That will come later. We hope, therefore, that you will view the lessons not as inflexible final products that should not be altered, but rather as a pool of ideas that can be tapped, tried out in classroom situations, and modified. As will be seen, not all lessons are applicable to particular handicaps. Choose selectively, adapt and use the lessons as springboards for your own ideas.

Very often the interpersonal relations you can establish with the children through creative processes will be as enriching as the art content. We hope that you will encourage new suggestions and variations from the children and be willing to express your own imagination as well by doing the activities with them.

We invite your comments. Hope you have a good time!

Rationale:

The curriculum materials have been developed in order to promote four major aims:

1. Self-awareness/sensory perception
2. Self-expression/communication with others
3. Originality/imaginative, new solutions to problems
4. Skill development in art media

In order to achieve these goals, the basic workings of the creative process must be learned - not didactically, but experientially:

Practicing techniques for defining problems

Idea-finding for solutions (brainstorming, fluency and flexibility techniques)

Developing criteria for evaluating the most imaginative ideas in relation to the problem (synectics)

Testing (redefining and redeveloping)

Elaborating on imaginative ideas

Implementing solutions

There are, however, a number of attitudes of mind and spirit that need to be cultivated in both the child and the teacher in order for the creative process to be rich and dense:

Openness

Willingness to risk and accept failures

Willingness to redefine problems even at late stages

Willingness to accept other ideas as better

Ability to play with and explore ideas and materials

Ability to communicate in a variety of alternative ways and on various levels

Although there is no real order of training, the fostering of the creative process and attitudes should be part of each lesson.

> And, above all, remember that you are not trying to make your child an artist. It is his creativeness you care about: his sensitivity, originality, adaptability, fluency, flexibility, and the powers of synthesis, analysis and redefinition.
>
> Victor Lowenfeld

INDEX OF LESSON PLANS

1 "This is My Name! What is Yours?"

2 "Draw the Sun"

3 Shadows

4 Mix-Match in the Arts

5 Inside My Body

6 The Body

7 Hands Exploration

8 Feet

9 Movement to Imitate Sound

10 Spatial Awareness

11 Spatial Awareness (Real and Imaginary)

12 The Body - Feelings and Emotions

13 Fear

14 Faces (Masks and Sense Exploration)

15 Map Making and Surfaces

16 Hanging from the Ceiling

17-A "You Are a Camera/The Box as a Camera"

17-B "You Are a Camera/The Box as a Camera"
Color and Spatial Arrangements

18 Imagine You Are a Different Age

19 Be The President of a Country

20 Shaping

21 Collage: The Whole is Equal to... or Greater Than...

22 Printing

23 Storytelling

24 Falling Into a Gingerale Bottle

25 Dream House

26 Mandala (Circle Deisgn)

27 Fantasy

28 Body Painting

SOUND BOX ITEMS*

1. Instruments:

Conventional:
- Castanets
- tambourines
- wood-block
- bamboo flute
- etc.

Unconventional:
- flower pots
- balloons (to be filled with rice, pellets perhaps)
- spoons
- cheese grater and thimble
- coffee cans
- wobble boards (playing cards, sheet metal, plastic, tagboard)
- a sheet of paper on which is written, "How many sounds can you make with me?"
- kazoos
- harmonica

2. Tapes and records
- a tape of random electronic sounds with a splicing kit, to create tape compositions
- old 78 r.p.m. pop records
- an LP of a Chinese opera
- Music of Harry Partch, CRI 193. Music developed out of Harry Partch's original instruments made from hubcaps, tuned light bulbs, jars, suspended bottles, chemical jars, ecc. Uses also hobo speech, stringed instruments tuned in quarter-tone scales.
  Also, The World of Harry Partch. Columbia MS 7207

3. Lead-Out Items
- a stethoscope, for listening to the heart, the stomach, or the walls of a building
- a seashell
- a kaleidoscope
- a pair of dark cardboard glasses for listening in darkness
- a set of ear-plugs
- a pair of rubber thongs with ribbons (for dancing)

* Adapted from The Rhinoceros in the Classroom, R. Murray Schafer Universal Edition 26922, 1975

"THIS IS MY NAME! WHAT IS YOURS?"

PURPOSE: (Creative Process)

Movement: Explore body shape, body line, body sound(s), movement quality.

Visual Arts: Explore shape, line, sound, meaning and color

Drama: Make changes and elaborations, combinations

Music/Sound: Exploring familiar sounds in new ways.

GENERAL IDEA:

Exploration of something personal, basic and familiar - the child's name - and encouraging, suggesting his play with and exploration of it. This exercise presents some of the different dimensions we'll be working with throughout the program. Encourage larger use of body, do something unusual.

MATERIALS:

Paper, markers, paints, flexible wire, glue, tape recorder.

TIME:

One lesson slot - whole exercise should be completed to give child a chance to experience all media.

PRESENTATION:

Warmup: Movement exercise; stretching, loosening up, introducing self to rest of group, tromp out name big (small) on floor. Pound/strike name, rhythmically, on a drum (one strike per syllable).

Movement: Move name through space (body parts [not finger at first] whole body). Change space (lying down, on knees, standing).

Find movement/sound that expresses your name. Each person introduces himself to another person. Keep introduction (movement pattern) the same as the person goes around. After persons have introduced themselves sequentially, each person does it in front of the group (Does it change quality?).

Visual Arts: Draw it, paint it, print it backwards, in a circle, upside down. Big, tiny, repeat it, make an animal out of it.

Drama: What is the name you want to be? Introduce yourself in a new name, give it a movement; draw it; a sound.

Become a clown of a new name - play him.

Sound: Say names that go together. Sing your name and words that rhyme with it. Try saying your name backwards. Does your name have a rhythm, a beat?

How many ways can you say your name? Say it: loudly, softly, quickly, slowly, in a funny way, in a sad way, with an explosion, smoothly, in a whisper, backward, with your mouth wide open, through your teeth, and swallow it, high and squeaky, strongly, very low and rumbling, over and over and over.

Give your name a rhythm; say it over and over with this beat. What happens if two or three people are "performing" their names at the same time?

Can the whole class together make a piece using just their names? Say them, use rhythms, sing them. Tape-record a one-minute "Name Piece" and play back.

What words rhyme with your name?

Elaboration and Variations: Try on other people's names and/or movement and song/sound) in class. Try famous names. Imaginary names in a new language.

"DRAW THE SUN"

PURPOSE: (Creative Process) New Solutions.

Movement: To physically simulate the idea (or symbol) of the sun.

Visual: To exhaust known symbols for the sun movement.

Drama: To act as the sun affecting the earth.

Sound: To express the moods of the sun through sounds.

GENERAL IDEA:

We are calling on what the child knows about his surroundings, on his previous observations, his memory as well as on his ability to figure things out. This presents an ordered exploration of a piece of the environment, and may affect his techniques in looking. It might be interesting to explore if and how the reaction/relationship to the sun changes after this experience. Gives opportunity to explore alone and/or with a group.

MATERIALS:

Markers, crayons, paper, lamp, pan of water, unpitched percussion instruments (drums, maracas, cymbals, etc.), pitched percussion instruments (bells, marimba, etc.), keyboards.

Reference: Folk tale

TIME:

One-half hour for each exercise.

PRESENTATION:

Warmup: Talking about the sun, what it does, what do they know about it? Pass it around to each other in the group.

Movement: To ask them to radiate or move as (their own) sun. Ask them to act as a rising sun, ...at high noon ...as it is setting. Ask one child

to act as a wall blocking another child as a sun (shining past, could use lamp). Encourage "sun" child to shine past wall child. Ask for sun sounds, harsh sun, setting sun, rising sun, "ruling" sun with similar movements. Ask some children to be "night time" covering the earth (with darkness sounds). Ask some children to be setting suns for the darkness children.

Visual: To exhaust, by simply a lot of drawing, any assumed symbols a child may have for the sun. To draw the sun as it affects their environment. Examples - ask them to draw the sun blocked by an obstacle (a wall). Here you could illustrate with a lamp; ask them to look at the sun reflecting on a pan of water, "what does it look like?" "could you draw the reflection?" (just ask at initial stages). Ask them to draw where the sun shines into the room (the patch on the floor, or window sill).

Drama: 1. First, talk about the sun how it feels on their bodies. Ask them to be too hot, to melt, to wilt, to be angry with the heat to miss the sun ("it's raining"), etc.

2. As a group on the floor, ask them to be parts of the "radiating" sun. Let them arrange themselves. Then talk this through or coach them through the sun being soft in the morning, a rising (exhilarating) sun, then a harsh sun, too hot, high noon sun, and then to all be a cooling setting sun, making way for the night. (Try to match your voice to the soft sun, harsh sun, etc.)

3. Ask them to think about the sun shining on the earth. Ask some to be the earth being shined on ...some to be the sun, shining. Ask the sun to rise, to hit high noon, to set over the earth group. Suggest the earth group react to the way the sun feels at the different times.

Sound/Music: Using what you've experienced, explore the moods of the sun in sound; setting sun, rising sun, high noon heat, cool evening, etc. (Does not need to be separate, can be part of movement and drama exploration.) Might use vocal sounds particularly exploring the word itself (e.g. rising sun: sssssssssun.)

Elaboration/Variation: Visual/movement/drama: Bring in the connection between the sun and plants, how the sun is the plants "air" to breathe.

Visual: Light shining through trees; draw the spaces between the leaves for the sun; draw plants.

Movement: Some act as leaves, some as the sun shining through. Act as plants reacting to: morning (warming, welcome) sun, harsh hot sun, to evening sun, to moonlight.

Drama: To create more plant-sun interactions, as a group (field of grass, wind) or plants "breathing" the sun, soaking up the sun. Sun dance, in own space, or as group. (Warm dance, angry dance, etc.) Folk tale of sun fighting the coming of night.

SHADOWS

PURPOSE: (Creative Process)

Movement: Self Awareness

Visual Arts: Expression

Drama: New Solutions - Personal Stories, combine with others

GENERAL IDEA:

This problem was designed as more of a gross motor expression experience, rather than as a fine understanding of shadows (see variations). It might still be important during this exercise to talk about shadows, how they are produced and some of the properties of them. Exploring shadows as a form - what does it allow you to do?

MATERIALS:

Light source, projection screen, construction paper, wooden sticks, shadow box, candles, scissors, pins to hold together moveable parts. Sheet with light source behind.

PRESENTATION:

Warmup: Candles, one and then two or more, and object in middle casting shadows. Or, using hand to make shpaes of a dog, etc. with a light source.

Follow their shadows around room, noticing changes. (should be a light colored floor.)

Cast a light and draw a profile - have some one move around slowly.

Have everyone stretch slowly to get loosened up. Have them watch for their shadows on the floor and the changes that happen.

Movement: Move body or parts on screen alone, couples. Vary movements slow and fast (talk about rhythm).

Visual Arts: Make shadows, simple forms to more complex moveable parts. Cast life size shadows and trace them. Note differences between profile and front view. When do shadows exist?

Small profile of just faces - silhouettes (cut out and mount on another piece of paper).

Drama: Set up sheet with light source behind it. Move shadows, create a shadow theatre, either with bodies or shadow puppets. Talk about it as you move. Combine characters and objects. Develop a group story.

Shadow Sounds and Rhythms: Feelings evoked by shadows, give sound and expression to them. Vary movements slow and fast.

Elaboration and Variation:

1. Develop shadow theatre, more intricate shadow puppets.
2. Develop meaning of shadow.
3. Self-work, mirroring, following.
4. Drama - reluctant shadow, show off shadow.

Notes: Sizes shadows make with different light sources. Sun shadow (telling times), sun dials.

Use of shadows as images, as something that they can control and manipulate. Begin exploration of the range of dimensions. Explore uses of light. There are several different means of casting shadows, they can vary it.

Manipulation and control of effects. Shadow casting becomes a tool for exploration in what casts what kind of shadow.

Whan do shadows disappear?

"MIX-MATCH THE ARTS"

PURPOSE: (Creative Process) New solutions, many combinations - pick, choose, develop new ones.

GENERAL IDEA: Using one art form to express and respond to another. This exercise really invites a sense of play. You might see what other suggestions the students might have in this vein.

MATERIALS: Feel free to use imaginary objects, as well as clay, pieces of wood, paper, pencils, markers, tempra, long roll of paper for group work. Any musical instruments, stereo and recordings.

TIME: Up to 15 minutes for each exercise.

PRESENTATION:

Warmup: Talking to students and suggesting these interesting ways of exploring a story or other art form... A folk balad was the singing of a tale. You might want to begin with one of the movements to awaken the little bodies - like dancing a painting.

Content Ideas: Spread a large piece of butcher paper on the floor. Paint the soles of your bare feet with tempera. Listen to music and express the patterns you hear with your footprints; dance/draw what you feel with your feet. Use music widely varying in style, form, instrumentation, etc. (e.g. African drumming, Handel's Water Music Suite, a Spanish dance, Touch [electronic]).

Write a story but do not finish it. Finish telling the story with musical instrument sounds.

Find a three-dimensional object. "Sing it" as you move around it.

Create music to match a color. Colored cloth (scarves, cotton, heavy wool, various types) works well as it can be dropped from a height and will move in various ways depending on material.

Cut out shapes and colors of music heard.

Other Content Ideas:

Paint a Dance

Dance a Painting - a line drawing

Sculpt a Story

Dramatize a Mobile

Sing a Line Drawing

Construction (wood and other materials) to Music

Draw a Song

"INSIDE MY BODY"

PURPOSE: (Creative Process) Inside my body

Getting more familiar with one's own body and how to use it.

Visual Arts: New ways to look at ourselves.

Movement: New ways to move - From inside to out; organs, blood, nerves.

Drama: Move and create body dramas.

Music/Sound: Sounds my body makes.

GENERAL IDEA: Appreciation and awareness of the body, developing it as a tool for expression (will be further explored in next lesson). View of body as a whole organism that works because each part plays an important function. Appreciation of diversity within the organism.

MATERIALS: Visual aids, photographs, records, film, projector, screen, paper, drawing supplies, tape recorder, tape, microphone or contact mic.

TIME: One half hour or longer with times of films for each activity.

PRESENTATION:

Warmup: Look at the body (or look at someone else's if no mirrors are available) What do you see? What do you not see?

Visual Arts: Draw the inside of the body.

Movement: Stimuli: Pictures (x-ray, thermograms, kirlean photography). Films - "Incredible Machine", (or similar content showing moving body heart, etc.) Move to words "pumping, flowing, contracting, stretching". Slim Goodbody - record - listen/dance/sing

Drama: Recreate dramas of body. "How do I get this message to the brain? The road is blocked!" "The heart won't work - He's angry", etc.

Sound: What sounds does my body make?

1. Lie on the floor; listen to stomach sounds, breathing, heartbeat,

etc. How many different sounds?

2. Plug up ears; listen to the hum the body makes.

3. Record your heartbeat and play back. This can be done using contact microphones, or the heartbeat can be picked up by regular microphones if thumping is loud (e.g. immediately after running).

Body Music: Use your pulse beat (or the pulse beat of one member) as the beat for creating a piece. Count it out loud and then indicate it aurally (with any instrument, voice, tapping, clapping, etc.). Continue the pulse beat while adding your breath. Breathe with the beat, letting the breath gradually turn into vocal sound. Let a musical piece happen from these two body sounds - improvise.

Elaboration and Variations: Can each member of the group hold his/her own pulse beat constant against the others? Tape record the beats to hear cross-rhythms, multiple rhythms. Run in place; take pulse; explore this faster pulse. Find a pulse that feels good to you (fast or slow) and walk it, sound it.

"THE BODY"

PURPOSE: (Creative Process) Emphasis on physical awareness.

Visual: Draw a part of your body.

Movement: Explore body parts and how they move.

Drama: Personalizing body parts.

GENERAL IDEA: Becoming familiar with and accepting one's own body, knowing it as much as we can, and how it changes, and what we can do with it is an on-going lifelong exploration. This exercise is part of that process.

MATERIALS: Crayons, paper, marker pens (for visual portions), mirrors (full length), tape recorder, tape, microphone.

TIME: one-half to one hour for each activity.

PRESENTATION:

Warmup: Relaxation: breathe, and what parts of your body are you aware of/your favorite part?

Visual: Look at body parts from different angles, draw one part from different angles. Look in a mirror.

Movement: Explore the range of movements for each part of body; explore the range of experiences in the body through the senses - touch, smell, taste, vision, hearing (sounds the body makes). Experiment on your own body and then to other peoples bodies.

Drama: Give different parts voices and speak for them, i.e. have your hands converse with each other.

Music: How does a hand sound? Create a series of sounds starting with the toes up to the head. Explore ranges in tone, depth of sound length, beat.

Vocal Sounds: Explore sounds possible with just your voice (and mouth). Lips closed, lips open. Listen to sound patterns and explore further.

Make a piece using your voice and mouth sounds. Tape-record your composition so you can hear it later. Was your piece interesting? Boring? How would you change it? Perhaps record again, with changes.

Expand on sounds using cardboard cylinders, cans, etc. to amplify sounds.

Spend the rest of the class whispering, never talking.

Notes:

Listening: Pauline Oliveros, Sound Patterns, Odyssey 32 160156

Robert Ashley, She Was A Visitor, Odyssey 32 160156

Bibliography: When Words Sing, R. Murray Schafer, Assoc. Music Publ. N.Y. $2.50

"HANDS EXPLORATION"

PURPOSE: (Creative Process) Body Awareness and Sensory Awareness

GENERAL IDEA: Using the hands as a means of knowing and creating worlds.

MATERIALS: Brown paper, paint (brushes or fingers), simple objects, feathers, string, staple gun.

PRESENTATION:

Warmup: Use hands as a contact boundary with space around you to explore and create conceptual space, of a sphere, a cube.

Movement: Hand exploration - (tension and relaxation) opening-closing, explore direction level and how that affects where viewer looks - what images can you create with two hands responding to each other? Mirroring with hands. Feeling each others hands, what do you notice?

Drama: Names; use hands to tell your name, then do hand movement and others guess your name. All do own movement hand pattern together. Partner explanation: close eyes and try to find partner by taking hands - in silence. Notice how you are feeling and how you have explored. Place emotions into hands (angry and greedy hands, sad, happy hands).

Visual Arts: Brown paper on all walls. Paint hands and make prints with all aspects of movements explored, physically and emotionally. If possible relate to each others designs. Puppet show with painted hands to music.

TIME: One lesson.

"FEET"

PURPOSE: (Creative Process) Body Awareness, sensory awareness, walking in different textures; (blindfolded)

GENERAL IDEA: As with the hands, use of the feet as a tool for fun and knowing the world; getting to know the feet.

MATERIALS: Cassette recorder; varied walking surfaces, paint, brown paper, sensory materials, blindfolds.

TIME: Be sure to allow enough time for becoming familiar with the feet; one-half hour for each exercise.

PRESENTATION:

Warmup: What's important about feet? Let's explore different kinds of locomotion using the feet. Getting to know the parts of the feet.

Music: Listen to noises of bare feet, shoes, etc (loud and soft, stamping feet, rhythms using feet). Listen to sounds of bare feet/shoes-stamping/tiptoe; shuffling/stepping. Tape record with a cassette, or just listen to, all kinds of feet sounds. Try different walking surfaces (grass, gravel, snow, sand, asphalt, etc.). A listening game can be made out of identifying the taped sounds (where are the feet walking?).

Drama: Repeat walk in pantomime using mere imaginary substances (peanut butter, clay, etc.) Why and when are you going? - Improvisation.

Visual Art: Feet prints, cut up prints and arrange into feet patterns on the floor. Drawing feet.

Movement: Bring pantomimes into total body movement. Partner dance - feet communication. Group sensations (tickling) with feet. Create different balances - toe, ball, heel.

MOVEMENT TO IMITATE SOUND

PURPOSE: (Creative Process) PERCEPTION (Cognitive awareness)

GENERAL IDEA: Although the theme of this exercise is a movement to a sound, the variations incorporate some of the other art forms. This lesson really gives practice to the use of non-verbal movement and the expression of imagination. In the work in this area, the child will hopefully develop fluency and an ease of expressing himself in this mode. (You might encourage the child to suggest some sounds for you to express yourself with and then for both of you to do together.)

MATERIALS: Cassette with recorded sounds, markers, brown paper.

TIME: One lesson slot

PROCEDURE:

Using a variety of common sounds recorded on cassette, use your body to show the sound: Expand on each sound in a "dance", (interact with partner, two sounds).

Running water	Traffic (group)
Hiccough	Horses galloping
Sneeze	Feet jumping rope
Humm	Buzz
Door slam	Baby crying (tantrum)

Elaboration:

Drama: Create story incorporating noises (Example: "The Fire Engine Came Down the Street." Point to person who makes that noise) after narrating. Horses galloping over a jump rope. (Set up likely and unlikely combinations.)

Sound: Make these noises in sequence with voice/body.

Visual Arts: Draw each sound.

SPATIAL AWARENESS

PURPOSE: (Creative Process) Awareness of space - large and small, and the awareness of the self in those kinds of spaces, as well as the awareness of what is just right for each individual.

GENERAL IDEA: We are dealing with opposites or polarities, and conceptual differences; the use of the imagination to exert control over surroundings. This exploration can be done in some way with all of the senses (see Variations). This is also an important exercise in a person's perception of himself.

MATERIALS: Crayons or paints (something to create a thick line) and brown paper; soft plastic or cellophane; a stepladder or something to be big on; tape recorder, blank tape, microphone, piano or other instruments for volume, exploration.

References: Tana Hoban's photobooks, available in the junior section of libraries. Zero Mostel's book of Opposites (junior section).

TIME: One lesson period

PRESENTATION:

Warmup: Do you remember the story of the Three Bears? What was it about? Remember how Alice (in Wonderland) could change her size?

Movement: 1. Making the body very small and growing to large shape, add sounds to this.

2. Using growing imagery and shrinking (open and closing).

3. Taking in different steps (5 counts to grow).

4. Crumple a piece of cellophane and watch it expand. Be that.

Drama: 1. What is small - animals (ant) Large? Tree.

2. Improvise an action - magic powder that changes size - what happens?

3. Balloon image to expand and contract.

Sound: Large (loud) and small (soft) music interchange

What is the smallest sound you can make? (silence is necessary for this) the largest (loudest)?

What is smallest/loudest sound the piano can make?

Do you like to make soft sounds? Loud ones?

Listen: What sounds fill the whole room? What small sounds do you hear in the room? (be absolutely silent - listen for small sounds) What small sounds do you hear outside? Try to pass a piece of paper around the class silently. Everyone listen for the sounds of the paper being passed. (Small sounds become profound when placed in cushions of silence.)

Recording: Experiment with the volume control on a cassette or reel-to reel tape recorder. (Reel-to-reel will be much better for results.) Vary the volume knob while a friend sings or talks into the microphone. What happens? (play back) Have your friend go clear across the room and make sounds again, while you record; or in the closet. Cover the microphone while you are recording. Are sounds softer now? (Recorded sounds may be muffled, loud and distorted, or clear. How do these sounds make you feel?)

Distance: Go up high somewhere. Are sounds different up here. Crouch in a corner, facing the wall. Are sounds different here? How?

Visual Arts: How does distance affect whether something appears large or small?

(Create lines on a page, varying from big, thick, long to small, thin, tiny. How do perceptions change with distance? With time?)

ELABORATION/VARIATION:

Talking about: What makes each one (you) feel small? Large? How does it feel? How does that affect perceptions? Line of vision? (use stepladder to explore this)

Ask the child/ren how they would explore the concept of large and small through the senses. Suggestions:

Something Looks: large and small

Feels: large and small (using the sense of touch to explore with hands or feet)

Feelings inside me - outside me

Tastes: large and small (what are large and small tastes? Rich and bland, etc.)

Smells: large and small. How does distance matter? A pizza from close or far? A smell that is a light fragrance vs. one that fills you up.

SPATIAL AWARENESS (REAL AND IMAGINARY)

PURPOSE: (Creative Process) Self awareness, new solutions, personal feelings, exploring your own space.

GENERAL IDEA: "Space" is a concept whose understanding can explain a number of feelings. This exercise brings the person into contact with the "idea", and gives him permission to test out his own limits and to play with them. It's an exploration from privacy through boundaries to sharing with respect to those limits. There is also the opportunity to go beyond and see what effects that might have. This also deals with the creation of your own space, and being with yourself (can be a very centering activity).

MATERIALS: Clay, masking tape, drawing materials, paper tracks, stop sign.

PRESENTATION:

Warmup: Short game of hide & seek, or go right into movement exercise.

Movement: Explore own space 1) Body space, front-back, up-down, side to side 2) Kinisphere, immediate moving space 3) Outer space through room. Do you carry that space with you wherever you go? If in a crowd?

Visual Arts: Working with clay, moving in smaller space, sitting down, choose some from large lump of clay on floor, pull it, twist it, cure it. What would the visual space of your own creation be like? Create something for that space.

Drama: Bring other things into your space to make it yours, special real and/or imaginary objects. Walk through space. What defines (borders) your space? Run through space. Do you want to manipulate it more? Why? Imaginary place: Where are you? Who are you? How does it make you feel? "Do you want to go to this place everytime you are here with me?" (Good for L.D. children). Describe your place to others. How

does it make you feel watching "Johnnie" in his special place?

Sound/Music: What music or sounds (natural or man made) exists in the space, if any?

Elaboration or Variation:

1. Map out your space with masking tape on the floor. Note awareness of boundaries. What happens when you approach the boundary?
2. Explore conceptual space.
3. When is someone too close? Infringing on your space? What does that feel like? Distances for communication, re: comfort and discomfort.
4. Exercise: What is space like at home? Where do you spend most of your time? How would you change it - or keep it the same? How do you share space?
5. Real space: Group building an agreed space - each member can use it. e.g. train, bridges, stop sign, etc. Allows for variation; wheelchair can go on tracks; mobile child can walk on tracks; two children can go together.

THE BODY - FEELINGS AND EMOTIONS

PURPOSE: (Creative Process) Emphasis on emotional awareness.

Visual Arts: feelings expressed as form and color

Movement: dances expressing basic feelings

Drama: verbal and animated expression of feelings

Sounds/Music: sounds of feelings

GENERAL IDEA: Emotions are acceptable, they are one way that we express ourselves. They are often involuntary. Being able to recognize them and not cut them off (deny them) is a part of letting go, self-respect. This doesn't mean that we like all of them or the experience of them, but that we are willing to be where we are and to go from there (understanding).

MATERIALS:

References: Faces
Listening:
Holst, The Planets, Mars, the Bringer of War
Venus, the Bringer of Peace
Jupiter, the Bringer of Good Humor

TIME: One-half hour to one hour for each activity

PRESENTATION:

Warmup: Passing faces to one another.

Visual: Explore basic feelings, fear, anger, sadness, love. What colors are they? What shape, what kinds of lines illustrate a feeling?

Movement: Make up poses, facial and body, for each feeling, moving from one feeling to another.

Drama: Set up situations which evoke the various feelings, pass the faces of feelings to each other. e.g. family situations and act out each basic feeling verbally or in pantomime.

Sound/Music: Explore basic feelings, fear, anger, sadness, love. Can you make up a sad song? Angry music? Scary music? (or how do you feel now - make up a piece that is about how you feel right now.) Use available pitched instruments, such as bells, recorders, piano in addition to percussion non-pitched instruments.

Closing Exercise: Using two words like YES, NO or MELON, BERRIES, or any two - explore a conversation; each responds using his own word, varying inflections to portray emotions

FEAR

PURPOSE: (Creative Process) Emotional awareness.

Music: Create scary sounds

Movement: Move like scary things; spider, thunder, etc.

Drama: Cave fear, Miss Muffet, "Wild Things"

Art: Draw something scary (scary faces, masks); it may be a hand, or is it generally in the eyes? Color of fear.

GENERAL IDEA: Fear is one of our most activating or debilitating emotions. Threats put our lives on the line - time goes slowly, we become totally absorbed in the process. As we grow, our fears often change. How we deal with them, and our doubts, can be some of the most significant experiences in our lives. Sharing these experiences and seeing how others deal with them often cuts through some of the essential existential aloneness that may be working as well.

MATERIALS: Candle or flashlight, mirror, crayon, paper, paint, scissors, paste, mask making materials. Book "Wild Things". Found objects and music instruments and tape recorder. (Maybe record of a thunderstorm) Use "Peter and the Wolf" record for scary sounds or Gunther Schuller: An Eerie Moment from Seven Studies of Paul Klee, RCA Victor LM 2879, or Symphonic Fantastique Hector Berlioz, mvts. 4 & 5.

TIME: Be patient with this exercise. One-half hour each part

PRESENTATION:

Warmup: All pretend to go into cave as "instructor" narrates scary adventures. (Turn lights down) How does it feel? Listen to scary noises. What fearful things/people/animals are inside the cave?

What happens to you when you get scared? What scares you?

What do you do?

What other words or adjectives apply to you when you are scared?

(Exploring range of feelings)

Discuss what things make you afraid; (e.g. spiders, being alone, lost, monsters). Different kinds (feelings) of being afraid, different responses to different stimuli often grouped with "fear".

Movement: Take some ideas and explore through movement, (e.g. all be moving like spiders, monsters, etc.) All be reacting by movement to scary elements. How does your body feel? What sounds are associated with fear?

Art: a) Use mirror to make scary faces, remove mirror and then draw how they looked.

b) Use colors to create fearful design.

c) Draw fear thing on paper and place cutout person on page.

d) Masks

Drama: a) "Miss Muffet" nursery rhyme with new ending.

b) "The Littlest Scarecrow" - and improvisation story.

c) "Wild Things are" dance/drama.

d) Narrate an imaginary walk through haunted house and react and freeze to "terrible" things as they happen - use candle or flashlight for effect.

e) Makeup 1/4 scary story - let them find solutions.

Music: Add objects and instruments together with voice to make own scary composition - tape record.

Elaboration: Be the thing that scares you. (Role reversal) or part of drama.

Share the experiences of being scared, of what scares you; some people are ashamed of what scares them.

Would you, by choice, confront something that scares you, for the thrill of it? Excitement, getting energy going, challenge?

FACES (MASKS AND SENSE EXPLORATION)

PURPOSE: (Creative Process) Self-awareness/sensory perception located in body part.

GENERAL IDEA: Using the face as a tool of expression. It can be creative and fun to twist the face around to create something new (rather than seeing distortions as ugly). Also, the idea of masks - to invoke a spirit; we can become who we want when putting on a mask. We can have the spirits run through us - this can be a somewhat mystical experience if someone really develops it. It's also getting to know someone else by being that person.

MATERIALS: Construction paper, scissors, glue, junk (yarn, fabric, etc. for elaboration).

TIME: Visual arts - 45 minutes.

PROCEDURE:

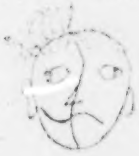
Warmup: Start by feeling your face and getting to know the parts of it. Pass a face (one person chooses a kind of face; happy, scared, silly and puts it on - then passes it to the next person).

Movement: All the ways one can move parts of the face; reacting to face vs. reacting to mask; moving in and out of group with mask; group masks according to feelings.

Visual Art: Symmetry: creating cut paper masks.

Theatre: When are masks used? Improvisation/hiding behind masks; friends and relationships with and without masks. How would it be to change faces with people in group. How does your mask /face feel?

Sound/Music: Create the sounds of your masks, faces, of animal faces.

Variations: Create two-sided mask  or something more striking.

Show some Picasso work with the two face perspectives.

Assymmetry; painting masks to show a feeling.

Visual stimulation; Canadian Film Board "The Loon's Necklace", the book Faces, book on Paper Faces, books on totems.

MAP MAKING+SURFACES

PURPOSE: (Creative Process) Transportation from one plane of experience and point of view to another. Synectics and abstraction. Flexibility and elaboration.

Skill: Narrative plot, drawing, movement. Memory

GENERAL IDEA: Developing a number of tools; memory, etc. Enlarging conceptual perspectives of space; what roundness does to an originally flat map.

MATERIALS: Tennis ball, rolls of paper, or large sheets. Colored magic markers or crayons, overhead projector, transparencies, weather balloon. Hospital water beds, vacuum cleaner, cassette player, string.

TIME: One-half hour for each exercise.

PROCEDURE:

Warmup: Clear out space, set up 3 or 4 chairs in space. Start a circle story and using objects in environment, create a line of events between chairs using the objects as indicators. Transfer to paper with crayons, drawing out events. Using a tennis ball as protagonist, tell a story through the environment of rooms noting scale changes, and exposing as many different types of spaces as possible. Each student must tell part of story while rest draw maps of events.

Theatre: Airport game. With words, without words. (Directing blindfolded people through a space with only verbal instructions.) Tell a circle story, then transpose elements of story to objects and spaces in room.

Music: Make natural sound compositions - 4 or 5 notes. Invent ways of marking on paper that will serve as a musical score. Texture, line, high-low, etc., color, weight.

Weather Balloon: Each child makes transparencies, drawing areas to make continents, oceans, rivers, islands. You can use the theme of a treasure adventure to inspire them; or create a world. Then blow up the weather balloon and project the transparencies on to it (and other curved and flat surfaces) - see what a round/curved surface does to the image. Trace out projection onto balloon - then flatten it (by removing air); see what appears.

"HANGING FROM THE CEILING"

PURPOSE: (Creative Process) Mapping, spatial relations, work with a group, pattern making.

Self Awareness: Visual: To perceive oneself in a new relationship to surroundings

Movement: To move through the new relationship.

Drama: To actualize this relationship.

Perception: Visual: Essentially to simulate the point of view of each person looking down on the room and to make corresponding drawings.

Movement: To reinforce the "strange" vantage point, by moving themselves around in space and on their drawings.

Drama: To develop (eventually) pantomime of being pulled by imaginary strings to the ceiling. Note: Drawings and movement and the pantomime will tend to reinforce, and we recommend to include any aspect of each discipline to help explain the idea.

Sound: Beat out or sing the rhythm of the relationships between children and objects (regular/irregular) using each child or spot as a note.

GENERAL IDEA: Climbing to the top of a building or a mountain top and viewing the world from that vantage point always has an air of excitement, and a change in perspective. This lesson also works with spatial relationships and the organization of perceptions from the top of an enclosed cube.

MATERIALS: Colored construction paper, scissors, masking tape, crayons, string, tempera paint, squirt bottles, brown paper, boxes.

TIME: One lesson on 2 dimensions; one on 3; one for movement drama and sound.

PROCEDURE:

Warmup: Ask the children to imagine themselves as if seen from above. Imagine you can fly. What would they see? The tops of their heads? The tops of the tables? (Ask them to look at their shoes, do they see the tips?)

Two Dimensions. Visual: 1. With large pieces of paper color code the sides of the paper to colored papers hung on corresponding walls. Arrange the child's paper to match the walls. Then ask him to draw the top of his head (a circle?)according to where he thinks he is in the room. (Then to add table tops, his closest neighbor's head, the farthest person's head, etc.)

2. With a new color coded page ask the child to move to a new place in the room and repeat the suggestions in #1.

3. To make a variation: give each child his own color to represent himself and a new color-coded page (corresponding to the coded walls) and to make a dot or mark with his color as to where he thinks he is in the room. Then have the children remain in place and exchange papers. "So... if Billy is green and he is here, and I am red... then I would be here." Keep going until all children have marked their place on all pages; then have them hang them on the wall to take a look. Ask questions about: the patterns, common, uncommon; about the size or kind of marks made, "what does the distance between each mark mean?" (the space).

4. Put the papers on the floor and have them look down on them. This can be done to clarify during the exercise as well as to summarize the original vantage point as an experience.

Three Dimensional: Visual: Make a box (large) of the room and color code it to the actual room. Give the children "their" color and put

themselves in the room (use pre-colored [by you] papers for "their" colors.)

Cover floor with paper. Give each child a squirt bottle with paint, leave trail behind him as he travels around the room.

Movement and Drama: (With initial use of visual aides)

Take box from #5 above and place in the middle of the room. Ask the kids to move around the room then one at a time put "their" colored paper in the place in the box where he was in the room.

When all have marked their places, lift the top off the box and have them all look at where they were. Talk about who was what color, encourage discussion about their favorite place in the room and to let them move the papers.

Tape strings to their papers (in the box) and have them move them with the strings.

Clear a large space and ask the kids to pick a spot to stand in.

Ask the kids to imagine being pulled to the ceiling by strings, etc. Relax strings; taunt strings.

Sound: "Perform" the chairs, tables, etc! Give each object a sound, and let the distance between the objects determine the length of each sound. (e.g. objects close together will be performed quickly.)

Variation: Use bodies instead of objects.

"You Are a Camera/The Box as a Camera"

General, Group or Individual

PURPOSE: (Creative Process) Communication and self awareness, visual awareness.

GENERAL IDEA: To eventually make the child or group aware of the potential of the visual world to be transferred to a two dimensional image. To facilitate the understanding that drawing is an abstraction of what is seen or imagined, a real life situation in this case, and that the child can impose a personal visual system of ordering an image. If ever the teacher feels a need to redefine an issue with movement or drama that is encouraged: often it may make the visual ideas clearer than using verbal explanations.

MATERIALS: Cardboard "view" boxes (pre-made) paper, charcoal (compressed charcoal), scissors, colored paper (can be construction paper pre-made or they can make it with tempera colors).

TIME: Estimated, each step can be "a lesson"

PROCEDURE:

1. Take viewing box (there will be several made with different geometrically shaped "frames" cut out of one side, with a small viewing hole cut out of the other side to represent the camers. a) Give one to each child and ask him to imagine, pretend that the area he sees framed is a picture, photo. Have the child/ren look through the different frames and compare what the differences are among the frames. You can suggest that they squint their eyes to add to illusion of flatness.

   A. Movement and Drama: Ask them to imagine this "photo" they see as a magical place, (here's where squinting will help) ask them to

describe it, to take a verbal walk through it, to rearrange it, to take a friend through (possibly bindfold the friend and have the "camera" child describe to the friend), etc.

B. Visual Arts: Ask them to draw their imaginary places, but have them return to their boxes as an aid and reinforcement of the place, its frame capturing an image. Talk about the differences between the reality of what is framed (actual space) and the drawings (illusions of or about the framed space).

Variation Group Exercise: The drawings and viewing and elaborations with the boxes could be done as a group with one box, one imaginary place drawn together. And the reverse, all boxes at once with all children at once. That kind of thing is up to the intuition of the teachers as they observe the responses.

2. A. Visual Arts: Let the children pick their shaped frames and ask them to draw on three separate sheets of paper:

1. The objects closest to them
2. The objects farthest away
3. The objects in between (midspace)

If the group is short on concentration and long on embellishment then we suggest you simplify the room (put away miscellaneous objects, hang sheets over distracting wall displays, etc.), so that the objects that they are dealing with can be drawn or somehow represented more easily and then some energy put into coloring them or whatever. Essentially try to establish what is close, what is far, what is in between and again that the frame is a photo (a flat), a picture.

B. Movement: After the initial three drawings, let the children rearrange their frames, move things around and try it again. If all goes smoothly and time permits, move on to #3 as these two steps are

dependent on each other. If all is not smooth, then you may have to repeat #2 again briefly, or summarize it at the next meeting in order for #3 to make a connection.

3. A. Visual Arts: Ask the group to cut out the objects drawn on the three sheets, and to arrange the objects on a fourth sheet as he sees them in the frame (space) in front of him. It is likely that the objects' sizes, as he's drawn them will not correspond to a relationship that will create illusory space. They may all be the same size. You might point that out or ask if he feels his arrangement corresponds to what he sees in the frame. Also, overlapping may cause problems. The foremost objects may cover those that recede in space (they should, in fact) and it may bother the child not to see the "whole" object. To handle these problems, you can suggest:

   1. The child make a fourth drawing of the arranged cut out (overlapped in space on the page overlapping, in fact).
   2. Cut the pieces that are farther away into smaller shapes, then rearrange them again to suit his impression of the image.
   3. If two (above) works, have him draw the new arrangement.

Notes to the Teacher:

This exercise combined with #17-B is crucial to what is formally called perspective, i.e., a system of ordering, that is essential as a means of translating the actual spatial arrangements of the objects on the two dimensional illusion of that arrangement. Be prepared to get confusing results. It is difficult mental gymnastic exercise. If a child is skeptical about tables that you can't see in total, then wait. If a child is self-confident, chances are he'll allow for 3-legged tables. The overlapping of the cutouts is the vehicle for understanding this principle and should allow him to let images have things "missing" that he knows are there, or should be there. If you have a child who is confident but none-the-less wants to see the whole object, let him; that is his "beginning to personalize" systems. I think that most of learning about art is learning formulas for convincing images and then adding or deleting according to your own perspective. There are later exercises that deal with this problem of perspective as a tool indirectly and with those you may be able to assess more clearly a child's particular ability to accept, deny or change this system. If the results of these exercises (1, 2 and 3) are confusing that may be a good sign rather than a sign of failing on anyone's part. To reiterate our goal: We are after exercises to open up options for them, not necessarily to generate products.

"You Are a Camera/The Box as a Camera"

Color and Spatial Relationships

PURPOSE: (Creative Process) Communication and self awareness, visual awareness. Perspective "systems" using color as a spatial tool and "bodies" in spatial relation (arrangement) to each other.

GENERAL IDEA: Perception of the phenomenon of color intensity and tone as an alternative system for spatial arrangement. Development of sensitization to subtle differences in brilliance and tone of single colors, and for those who are ready, how they can create these differences.

MATERIALS: Tempera, paper, brushes, colored papers (large: 30" x 40"), scissors, view box(es), pins (straight).

TIME: Each step can be a lesson. (Note: stick with primary colors.)

PROCEDURE:

I. Make the colored papers of a monochromatic scale. Use one color for the whole group with either a different intensity, brilliance (dilution with water), or tone (dilution with white), preparing two large sheets of same intensity/tone for each child. With an individual (severely handicapped) use smaller sheets with 4-5 gradations. Note: premake these sheets yourself for more control of clarity of colors, or acquire them and eliminate this step; it would be time consuming and possibly boring for some.

II. Visual Arts: Having pinned "their" colored sheets to the front and back of each child, ask the children to line up in a diagonal across the room. Have them look at the sequential progress (light to dark) in one direction and then another. Then have the child at one end go to the back or other end, have them stop and look at the sequence again, from same end have next child go to the back, etc. Talk to each child as he comes to the back: ask questions about what the colors may be doing to each other, to the size of the page, etc.

Movement: You may want to improvise a game of "musical chair colors" where the children exchange papers and then rearrange themselves in the correct order.

Sound: Have children experiment with making sounds (tones) that match their color tones.

III. Take one of all the papers and put the duplicates aside. Pin them up around the room, first sequentially (according to light and dark) give the children view boxes and the duplicate sheets. Cut up the duplicates so that each child has a part of each one to match to those around the room. Have them arrange them as they see the framed colors. Rearrange the pinned up colors, repeat. Remind them about overlapping by overlapping pinned up papers (you may all be on the floor using chairs to pin the papers on.) Ask questions about what is happening with the colors.

IV. Elaborations:

Visual Arts: 1. Spend a day making make-shift boxes out of grocery store leftovers of different sizes. Color the boxes, etc.

2. If interested, have children make scales of colors in other colors (gray is excellent, as well as other colors).

3. Have child/ren go through magazines and cut out colors in monochromatic scale and arrange them. Grays are excellent.

4. Experiment with color mixing, development of a color wheel.

Movement/Theatre: 1. Have child/ren portray a dance or movement of a color, perhaps as it changes through its tones.

2. Make faces of colors.

3. Talk about feelings of colors - emotional aspects.

4. Do improvisation about how certain colors became...

Sound/Music: 1. Explore the sounds of different colors.

2. Have two colors combine to make a third in sounds.

3. Listen to music and talk about the colors you felt or saw.

"IMAGINE YOU ARE A DIFFERENT AGE"

PURPOSE: (Creative Process) New solutions

GENERAL IDEA: Giving children a chance to experiment with their fantasies and impressions of being different ages - something that they actually have been and will be. Having the opportunity to try on these "ages" may increase their awareness and sensitivity. You might want to explore with them the joys and problems of the different stages (increase in visual awareness may be a side effect).

MATERIALS: Rattles and maracas, crayon and paper, canes, pictures of young and old people, American gothic costumes. Holst, The Planets, "Saturn, Bringer of Old Age."

TIME: One-half hour each activity; if a group, could be shorter.

PROCEDURE:

Warmup: Exploration of their thoughts on ages/stages people grow through in their lives. Do they have favorite stages? Talk about what they are and why - what ages they like and don't like. "We're going to play at being a lot of different ages."

Young: Movement and Drama; Pretend to be just born; in movement show how and what the baby does. Proceed to motor development in order - crawling, rolling, standing and falling, running, and skipping, etc. (Feelings of helplessness and independence). Encourage talking about feelings.

Music: Rattle noises into composition? vocal noises?

Visual Arts: "scribbling" experiment with random, free marking and progress to Old Age. Do your drawings change as you grow?

Old: Movement and Drama; How would grandma's and pa's move? Try moving very

slowly, with a cane, etc. Try on the walks of different ages.

Visual Arts: Use pictures of old and young - what are they saying? Who are they? What are they doing? Create a story.

Drama: Improvisation on change in growth.

Music: Using vocal sounds, body sounds, objects and percussion, make a composition called "Old Age"; another called "Baby". Tape record for use with movement/drama improvisation. (Or, with group, some may be music performers while others move and pantomime).

Further Exercise:

Who in their families fit into certain ages?

(Do they know other characters who do?)

(You may not want to get this concrete, but it would be interesting.)

Important to talk about the feelings evoked.

BE THE PRESIDENT OF A COUNTRY

PURPOSE: (Creative Process) Emphasis - communication confidence building

Visual: design a flag

Theatre-movement: verbally design a country - land, laws, etc.

Music: make up a song about your country

GENERAL IDEA: Being "The boss" (control) is an important exercise. "If the world could be the way I'd make it" often builds confidence and strength in a child who is somewhat afraid. It will be interesting to see the differences between shy children and those who are confident.

It is important to be able to create a world/space of your own.

MATERIALS: Markers, paper

TIME: Estimated one hour

PROCEDURE:

Visual: Discuss ways symbols, colors, and shapes are used to make flags and use as basis for your design.

Theatre-movement: Discuss the layout of your country, laws you would enforce, laws which exist in this country which you would change or drop. How you would feel about this responsibility.

Music: Make up a song about your country.

Further exercise: Have the group imagine that they are lost on an island or that they are all part of a society (what's that?). How would they go about organizing their government, food and responsibilities and decision making.

SHAPING

PURPOSE: (Creative Process) Emphasis on self awareness and communication.

Movement: Focus on feeling sharp, round, pliable - a variety of shapes. Making lines with the body.

Drama: Focus on what shapes look like, make us feel.

Visual Arts: Focus on making shapes with materials.

Music/Sound: Sound shapes.

GENERAL IDEA: Shape is a basic concept in recognition/knowing the world. This gives some exercises in using shapes as a tool for communication as well as flexibility in body control, using shapes to form structures, experiencing shape, fluidity.

MATERIALS: See through jersey bags, art materials, paper markers, clay, wire (all guages, telephone wire, inside). glue guns? Mirror (large) if possible.

TIME: One-half hour each exercise.

PROCEDURE:

Warmup: Talk about purposes of shapes.

Movement: 1. Inside jersey bag, move and freeze - work on stopping action into statue.

2. Group statues - split into groups A and B; Group A makes a sculpture and then group B fills in negative space. Group A leaves, looks at sculpture, and then adds itself to group B again in a different fashion than before.

Visual Arts: Group 1 moves, group 2 draws shapes they see - using lines on paper, leading to wire and clay statues, contour drawing.

Drama: 1. Shapes - do you see animals? Monsters? Describe them with your hands, or however you can. How do you feel? Where is the animal going? Devise a drama problem - resolve it through shapes; crawling denotes escape.

2. Explore by looking/sharing. If you can see the clouds or trees outside, work on what you see in the shapes.

Music/Sound: Line drawings, wire, clay statues may be "performed" aurally. Sounds do have shapes. Try using only your voice to perform your drawings. Is the shape round, soft, exploding, wiggling?

ELABORATION/VARIATION: Talk about how this relates to Shadow Play, an earlier lesson.

Statues out of bags - move and stop (freeze). Group or person sculpt another person, photographic statues - photograph each other (Polaroid). Make statues of each other sculpting/wiremaking, combination. Attitudes of statues; emotions.

Bibl: Zoo City by Stephen Lewis, Tana Hoban's Books

COLLAGE
THE WHOLE IS EQUAL TO... OR GREATER THAN...

PURPOSE: (Creative Process) Addition

GENERAL IDEA: By simply placing elements next to each other, find the new whole that is created.

Emphasis: The idea that any relationship between two things (elements) can create a larger whole, and that the mind naturally synthesizes.

Skill: Elaboration, sound making, types of movement, 3-D shaping. If group itself becomes a whole, a team, this can lead to warm camaraderie.

MATERIALS: Large roll paper (butcher paper or Kraft paper), other collage materials, magic markers, crayons, brass paper fasteners.

TIME: One-half hour for each activity.

PROCEDURES:

Warmup: Walking (fill in space). Awareness of toal pattern (5 min).

Music: Clapping circle. Start simple clap, next person follows following around circle. First person makes change, etc. First person starts a clapping rhythm, second person tries to find a rhythm to fill in holes. Third person tries to find rhythm to fill between first and second, etc. around circle. Eliminate in same order. Fill circle clap. Improvise. Each individual finds new patterns.

Visual Arts: Roll out paper. Three or four students per page. Trace outline of one student. Each person in group work on one area of outline to create new parts. Figure out ways of joining parts together to make one new being (cut out and attach pieces with brass fasteners) or group collage, or: each person adding a shape or piece to a drawing, or collage. Then, talk about it.

Statues: Each person forms a statue and then the group makes a composition.

Three to four students combined to make new whole i.e. giant frog-bird, etc.

Dance/Movement: Machine construction movement. One person enters arena doing a movement. Each person adds on another movement until you have a whole machine. What is the character of the final machine?

Music: A person makes one body sound; next person makes one body sound (or teacher, if done with just one student). Make quick little compositions by just adding one sound to the next.

VARIATION: Game of Ha-Ha - one person after another lies on floor, each with his head on the stomach of the person in front of him. First person says Ha, second says Ha-Ha until whole group is roaring and giggling.

REFERENCE: Joseph Cornell Boxes

PRINTING

PURPOSE: (Creative Process) Printing images, and making movements, looking for differences between a) two things made from the same source and b) two movements made by the same person. To cultivate or discard differences according to the individual. New solutions, fluency and flexibility in printing techniques.

GENERAL IDEA: There is subtlety in repetition, no two prints are exactly alike, and it is important to see why or how they are different, and to discuss if the differences are useful or not.

Also, repeated images can be controlled to create certain rhythms and tensions. This will not be the aim of the exercise, but is an important aspect. The observation of what works, is interesting or is boring, will come after exploration and mastery of techniques. Fluency and flexibility are the primary aims.

MATERIALS: Junk for printing; styrofoam meat trays, paint brushes, tempera, collage materials, glue, potatoes, carrots, tools for making images.

TIME: 5 (1-5) 45 minute to 1 hour slots for Visual Arts.

PROCEDURE:

Note: Movement and Theatre should precede Visual Arts.

Theatre: Pantomime: Brush stroke and printing (free movement vs. repeated movement).

Movement: 1. Sliding vs. stomping / moving to music, whether painting or printing with group guessing.

1. Do some warmup exercises and then ask each child to make a movement, to repeat it as closely as possible.

2. Partners facing each other; one to lead, one to follow, ask leader to make a move, ask follower to repeat, mirror it. Ask them to do it again, simultaneously.

3. Break up, have group watch one partner group do a move. "Are they similar? the same? How are they different?, etc."

4. Whole group again "partnered" up:

   A. Make a move

   B. Follower, add another

   C. Make 1 and 2 flow together

   D. Talk again: "How did you like being a leader?, a follower?"

      "Do you like the differences or the similarities?"

      "Can you add something to the difference?"

      "Develop the difference between you and your partner."

Visual Arts: Experimenting with printing: 1) junk printing (fluency) 2) creating component for exploring PATTERN, RHYTHM, REPETITION 3) printing in combination with painting or collage 4) monoprints 5) block prints.

1. Take your preferred method, potatoes, for example, make lots of prints, possibly trade or exchange potatoes.

2. Take the resulting prints and ask questions:

   A. Did the same potato make exactly the same prints?

   B. How are they different?

   C. What do you like about one rather than another of the same image?

   D. Is this one darker than this one? Why? etc.

After discussion, cut the excess paper from around the print(s) and make individual and group arrangements on a new sheet of paper.

Questions: Do you see patterns? What are they? Where are they? How can patterns have characters? Can they be stiff, orderly? Can they be random, syncopated, rhythmic?

Elaboration:

Movement: (incorporating the prints already made)

1. "Make yourself a potato and print yourself all over the floor!!" (warmup)
2. Pick out a (simple) print and have the kids try to simulate the lines or dots on the floor with their bodies.

   "Are you the same as this print?"

   "Are you different, how?"

   "How is this print similar to you?"

Sound/Music: Using the rhythms of the patterns, try to beat out or sing what the prints are saying to you.

STORYTELLING

PURPOSE: (Creative Process) Communication

GENERAL IDEA: Making oneself understood, being understood, and being heard are all parts of this exercise. This could be a confidence-builder, and also a group builder. Each child can make use of his ability to make part of a story exciting, mysterious, or humorous.

MATERIALS: Ropes, netting, tennis ball, paper and art supplies, chalk and chalk board, records of African music or an opera.

TIME: One lesson

PROCEDURE:

Visual Arts: Passing tennis ball through space in story form. Line conversion on chalk board/draw story.

Draw life lines - each person draws a line marking significant points and events in one's life; or you can do it by having the students do future life lines for each of them. Then, discuss/share.

Movement: "Dance Drama" - read through a story once, narrate a story as children move to it.

Drama: 1. Story ropes - pull ropes when it is the next person's turn to tell part of a story. Or,

2. Magic net to put over face, or magic hat to pass and wear. Person who has the had or net on starts the story, and as the hat is passed, another part of the story is told until it is finished.

3. Tell a story to a foreigner using all the tools you have.

Music: Tell a story in sound.

Create a story from sound stimulus.

Add sound to a folk tale (Indians and Africans used to communicate events through drums and singing).

ELABORATION AND VARIATION:

Game of telephone.

Folk tales are stories passed down... try creating one as a group.

Charades.

FALLING INTO GINGERALE BOTTLE

PURPOSE: (Creative Process) New solutions; communication; awareness.

GENERAL IDEA: To become aware of confinement and/or isolation; to communicate that feeling and through movement, pantomime, sound and visual representation, explore ways of getting out.

MATERIALS: Paint, magic markers, brushes, variety of paper.

TIME: Estimated one time slot.

PROCEDURE:

Movement: Falling; being confined.

Visual Arts: Feelings of being confined, drawing within a confined space. How do I get out?

Pantomime: Confined (real and imaginary) being pressured by bubbles, falling in, trying to get out.

Sound: What kinds of sounds would show your feelings? What other sounds do you make or hear (bubbling, glass sounds)? Explore verbally how it feels (felt); how they got out.

VARIATIONS: Being at the bottom of a well (how it feels, how can you get out). Being on the bottom of the ocean (what do you see, how does it feel, what's different); falling into a briar patch; being trapped in a cellar; being locked into an empty building.

DREAM HOUSE

PURPOSE: (Creative Process) Emphasis on new solutions

Visual: Draw a floor plan and front view of your house

Movement: Make an environment to move through (around)

Drama: Make a people environment

Music/Sound: What kind of sounds would there be?

GENERAL IDEA: This lesson gives the opportunity to create something for one's self, to be in control. It's an exercise in having a fantasy and actualizing it on paper.

Excellent for development of spatial relations.

MATERIALS: Paper, crayons, scissors, glue, cardboard, toothpicks, classroom furniture.

TIME: Estimated one-half to one hour for each activity.

PROCEDURE:

Visual: Discuss shapes of homes, materials to build with, landscape, furniture, equipment inside and out, types of rooms. Draw and describe plans or build a model.

Movement: Make an environment using classroom furniture found objects, and pantomime movements of activities. Can use some drawings in it.

Drama: Make a people environment. Be a piece of furniture. Pose and verbalize feelings.

Sound: Add sounds to each environment.

ELABORATION:

Create a group environment - a play space perhaps, using assorted materials, and imaginary ones.

MANDALA (CIRCLE DESIGN)

PURPOSE: (Creative Process) Sensory awareness

Visual: design using radial symmetry

Movement: circular movements creating symmetry with people

Theatre: exercises being part of a circle

GENERAL IDEA: Exploration of the idea of circles, symbolic, etc. Seeing what feelings children get from them. Explore what they know. What are the qualities of circles?

MATERIALS: Visual - paper, crayons, rulers, compasses, protractors

TIME: Estimated one-half to one hour

PROCEDURE:

Warmup: Shapes, what is in the shape of a circle?

Visual: discuss radial symmetry, the circle as a symbol. Use structure of circle . Make circle designs using compasses, protractors, and rulers. Meditate on finished designs to increase color awareness and develop higher levels of consciousness.

Movement: Join hands in a circle. Imitate movements until symmetrical movement occurs; can be done standing, sitting or lying down. Add chant to fit movement.

Drama: Make a circle of people with someone in the center who tries to break out or someone on the outside trying to break in. Discuss feelings evoked in the process.

Music: Create music in a circle by hand clapping or chanting.

VARIATIONS:

Movement: Move different body parts in circles from small to large to small.

Theatre: Have people be segments of a circle. Each person has a different colored large pie shaped segment of a circle and coordinate colors in making circles.

Music: Sit in a circle and make up chants.

Note: Explore feelings afterwards. How do you feel when you are part of a circle? part of a line?

FANTASY

PURPOSE AND GENERAL IDEA: (Creative process) Consciousness expansion.

Emphasis - communication to develop the imagination in story telling as a group, using guided fantasy.

MATERIALS: None

TIME: Estimated one-half to one hour

PROCEDURE:

Visual Art: Have children lying on their backs in a circle with heads toward the center. The leader or guide begins the activity by asking people to breathe and relax, and quiet the mind, close their eyes.

Begin the fantasy: "Imagine you are walking down a country road on a sunny day." then have people describe what they see, where they are going, etc. one at a time, and ask that everyone try to visualize what each person describes.

Theatre/Movement: Imagine you are a plant, an animal, a vegetable, a famous person and move, making sounds accordingly.

VARIATIONS: Imagine you are: at the circus; on another planet; on a boat in the ocean; in heaven.

Or, take them on a complete trip and then they share where they've been, what they have seen.

BODY PAINTING

PURPOSE: (Creative Process) Sensory awareness

Visual: Using the body as a painting surface.

Movement: Using painted bodies, make up a dance.

Drama: Using painted bodies, make up a play.

GENERAL IDEA: Our bodies can be as we want to create them. They are often tools, vehicles unto us. They are a source of joy and play.

MATERIALS: Pigment, ivory snow, water to make the paint, brushes, and felt tip pens, African records, record player, containers for paints, mirrors.

TIME: One hour for each activity.

PROCEDURE:

Visual: Discuss shapes of the body, muscles, skeleton. Paint shapes and lines which follow musculature or use a portion or plane to suggest the shape and color used. Paint your own body and paint each other.

Movement: Using painted bodies develop repetitive movements like Indian dances. Use Indian or African music.

Drama: Using painted bodies, develop characters and have a play or happening. Be the Sound of Music or Chant that your painted body speaks.

VARIATIONS: Share information on symbols; personal, astrological, spiritual, ethnic to use as basis for designs.

Discuss if you want free form painting, who you want to paint you. Discuss alternatives in painting - painting half of you, leaving the other half plain, or decorated in a different fashion. Does each person help his painter decide how he is painted? Or, is it the painter's choice?